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THE CLASSICAL INFLUENCE IN ENGLISH LITERATURE IN THE NINETEENTH CENTURY AND OTHER ESSAYS AND NOTES. By William Chislett, Jr., Ph.D. Boston. The Stratford Company. 1918. 8vo, pp. xviii, 150. Price, \$1.50 net.

The reviewer has been trying to figure out for himself just what Dr. Chislett has aimed to do in this collection of interesting but often scrappy essays and notes. If he planned anything like a comprehensive or adequate treatment of the topic which gives the book its title, then we must say that the book comes very far short of success. It is really getting nowhere to dispose of the classical element in Newman in four lines, Arnold in eleven, Pater in six, Tennyson in eight, and the whole century in forty-seven pages. What we really have in the title-essay is a collection of notes which will perhaps serve as guides to a larger study of the subject. If Dr. Chislett had held them back for ten years, meditating on them, reworking his material, enlarging each small group into a chapter, he might have produced a monumental work. For certainly the history of classical influence on our nineteenth century literature is yet to be written. We have already a few articles and monographs; for example, Collins on Tennyson, which Chislett does not list, and Mustard, which he does, and Dr. Chislett's own monograph on Landor (Stanford A.M. thesis, 1912), and Texte's essay on "Keats et le Néo-Hellénisme" in his *Études de Littérature Européenne*; but the number needs to be greatly extended, and then at the proper time some synthesizing mind should bring the results of all these together in compact and usable form. As yet the surface of this fascinating field of study has scarcely been scratched—even by the author of these admittedly comprehensive notes.

In the second part of the book are fourteen essays, averaging seven pages each, some reprinted, though from what publications is not clear. The first is on "The Platonic Love of Walter Pater." Dr. Chislett indeed "quibbles," as he admits, when he asserts that Pater, having both genius and taste, "in himself combined the masculine and the feminine," and that his "wholeness of nature circumscribed his activity as an artist." In his essay on style Pater talks about "the scholarly conscience—the male conscience in this matter, as we must think it, under a system of education which still to so large an extent limits real scholarship to men." But can it be maintained that genius and taste are respectively masculine and feminine, or that there is a distinctively male conscience? The simplest way to put it seems to be that Pater has taste, genius, conscience; but that in him the feminine predominated. Are not the prevailing characteristics of Pater's genius those of the

highly refined, level-headed women of whom De Quincey speaks—"that class who combine more of intelligence, cultivation, and of thoughtfulness than any other in Europe?" If this be true, it was not the wholeness but the onesidedness of his nature that circumscribed his artistic activity.

Other essays and notes are concerned with Blake, Yeats, Moody, Wilde, Bridges, Sterne, Landor, Symons, and Hardy, often with reference to classical or romantic tendencies and traits. If brief, they are full of thought and altogether readable. Misprints are far too numerous, and there should have been an index.

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LISTER- OCH LISTERBY-STENARNA I BLEKINGE.

Af Otto von Friesen. Uppsala, 1916, pp. 67+map and 14, plates. [Uppsala Universitets Årsskrift, 1916. Prog. 2].

The so-called Lister inscriptions in southwestern Blekinge Sweden, are undoubtedly among the most difficult of all those carved in the older runic series. In the following pages I purpose to review briefly other recent studies on mainly one of these stones that of Stentofta, together with von Friesen's work on the subject.

A transcription of the runes into classical Old Icelandic, together with a translation into German according to the revised Bugge reading of the inscriptions in question (see below), may be found in the third edition of Noreen's *Altisländische und altnorwegische Grammatik*, 3d ed., 1903. The pages and the datings as there given is as follows: *Gommor* (now corrected to *Gummarp*), p. 337, 7th century; *Istaby*, p. 338, 7th c; *Stentofta*, p. 343, 7th c; *Sölvesborg*, p. 344, 8th c; *Björketorp*, p. 335, 8th century. The greatest doubt exists with regard to the reading of the Stentofta stone. But it was long ago recognized that there is some connection between the Björketorp stone and that of Stentofta: they evidently have the same conclusion, and there are several more or less similar rune-complexes in the body of the inscription.¹

The literature of the Stentofta stone is extensive. The complete bibliography is given on page 35 of von Friesen's study.² To this is, however, to be added: P. A. Munch, *Annaler for nordisk Oldkyndighed*, 1848, pages 281-282; Conrad Hofmann, *Sitzungsberichte der königl. Baierischen Akademie der*

¹ S. Bugge: *Nordisk Tidsskrift for Filologi*, 1866-7, p. 323; see also Wimmer: *Aarb. f. n. O.*, 1867, pp. 58-59. G. Stephens, too, notes the similarity, but offers an utterly erroneous transcription, *Run. Mon.*, I, p. 172.

² Abbreviated here *LLS*.